

# COMPOSITIONS

## pour Piano

par

### FÉLIX BLUMENFELD.

	M. Pt.	R.	K.
Op. 2. 4 Morceaux. Complet	2.50	—	.90
Séparément:			
No. 1. Etude (La)	—	.80	—
No. 2. Souvenir douloureux	—	.60	—
No. 3. Quasi Mazurka	—	.80	—
No. 4. Mazurka de Concert	1.—	—	.35
Op. 3. 3 Etudes. Complet	2.—	—	.70
Séparément:			
No. 1. Réb	1.20	—	.45
No. 2. mi	—	.60	—
No. 3. La	—	.80	—
Op. 4. Valse-Etude	1.40	—	.50
Op. 6. 2 Nocturnes. Complet	1.60	—	.60
Séparément:			
No. 1. Une nuit à Magaratch. Mi	1.—	—	.35
No. 2. mi	—	.80	—
Op. 8. Variations caractéristiques sur un thème original	2.—	—	.70
Op. 11. Mazurka	1.60	—	.60
Op. 12. 4 Préludes. Complet	1.60	—	.60
Séparément:			
No. 1. Sol	—	.60	—
No. 2. Mi	—	.60	—
No. 3. Ut#	—	.60	—
No. 4. Ré	—	.40	—
Op. 13. 2 Impromptus. Complet	1.80	—	.65
Séparément:			
No. 1. Lab	1.40	—	.50
No. 2. Solb	—	.80	—
Op. 14. Sur Mer. Etude	1.60	—	.60
Op. 16. Valse-Impromptu	1.60	—	.60
Op. 17. Préludes.			
Cahier I. Complet	2.—	—	.70
Séparément:			
No. 1. Ut	—	.40	—
No. 2. la	—	.80	—
No. 3. Sol	—	.40	—
No. 4. mi	—	.80	—
No. 5. Ré	—	.80	—
No. 6. si	—	.60	—

	M. Pt.	R.	K.
Op. 17. Préludes.			
Cahier II. Complet	2.—	—	.70
Séparément:			
No. 7. La	—	.80	—
No. 8. fa#	—	.40	—
No. 9. Mi	—	.40	—
No. 10. ut#	—	.40	—
No. 11. Si	—	.60	—
No. 12. sol#	—	.80	—
Cahier III. Complet	2.—	—	.70
Séparément:			
No. 13. Fa#	—	.60	—
No. 14. mi	—	.40	—
No. 15. Réb	—	.80	—
No. 16. sib	—	.60	—
No. 17. Lab	—	.60	—
No. 18. (Memento mori) fa	—	.60	—
Cahier IV. Complet	2.—	—	.70
Séparément:			
No. 19. Mib	—	.60	—
No. 20. ut	—	.60	—
No. 21. Sib	—	.60	—
No. 22. sol	—	.60	—
No. 23. Fa	—	.60	—
No. 24. ré	—	.60	—
Op. 20. Nocturne-Fantaisie en Mi	1.40	—	.50
Op. 21. 3 Morceaux. Complet	1.60	—	.60
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Op. 22. 2 Morceaux.			
No. 1. Mazurka (en Lab)	—	.80	—
No. 2. Valse brillante (en Si)	1.40	—	.50
Op. 23. Suite polonaise. Complet	1.60	—	.60
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No. 4. Mazurka (Mazurek)	—	.80	—
Op. 24. Etude de Concert en fa#	1.40	—	.50

	M. Pt.	R.	K.
Op. 25. 2 Etudes-Fantaisies. Complet	2.—	—	.70
Séparément:			
No. 1. sol	1.20	—	.45
No. 2. mi	1.20	—	.45
Op. 27. 10 Moments lyriques.			
Cahier I. No. 1. Mib. No. 2. Sol#.			
No. 3. Si. No. 4. Mi.			
No. 5. Sol	1.40	—	.50
Cahier II. No. 6. Ré. No. 7. Sol.			
No. 8. Mib. No. 9. Do.			
No. 10. Fa	1.40	—	.50
Op. 28. Impromptu (en Si)	1.—	—	.35
Op. 29. 2 Etudes. Complet	1.40	—	.50
Séparément:			
No. 1, en Ré	—	.80	—
No. 2, en La	—	.80	—
Op. 31. 2 <sup>me</sup> Suite polonaise (en La). Complet	3.—	—	1.05
Séparément:			
No. 1. Krakowiak	—	.80	—
No. 2. Kujawiak — Obertas	1.—	—	.35
No. 3. Mazourka	1.—	—	.35
No. 4. Polonaise	1.40	—	.50
Op. 32. Suite lyrique	2.—	—	.70
Op. 33. 2 Fragments caractéristiques	—	.80	—
Op. 34. Ballade (en forme de Variations)	1.60	—	.60
Op. 35. 3 Mazourkas. Complet	1.40	—	.50
Séparément:			
No. 1. Lab	—	.80	—
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No. 3. Mib	—	.60	—

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M. P. BELAIEFF, LEIPZIG.



A ma mère.

3

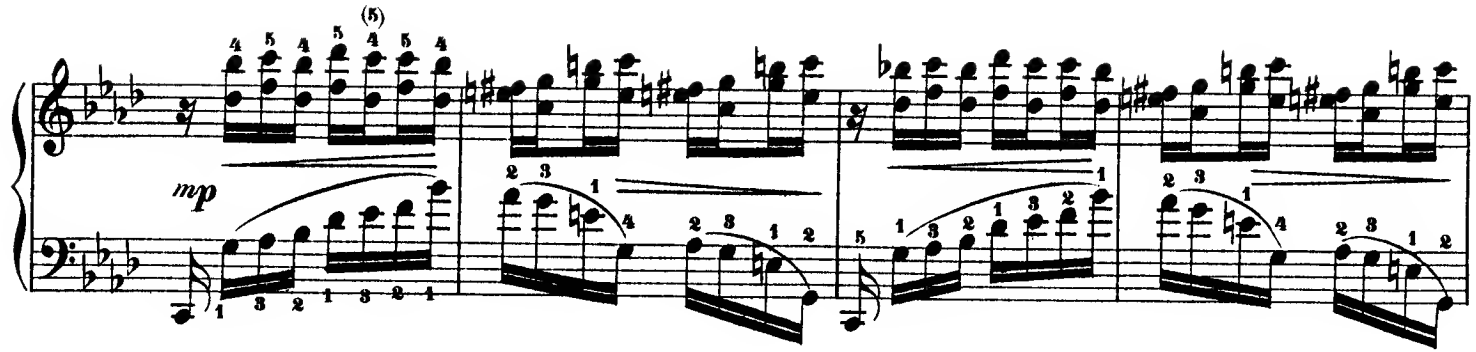
# Etude.

Félix Blumenfeld, Op. 2. № 1.  
1883.

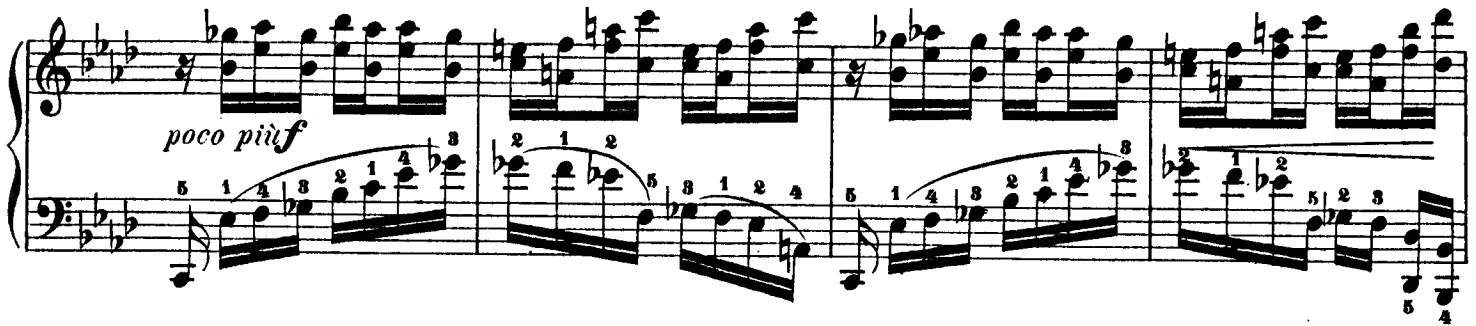
**Allegretto grazioso. M.M. ♩ = 108**  
*non legato*

Piano. *p*

*poco più f*



First system of musical notation. The treble clef staff features a complex melodic line with many beamed sixteenth and thirty-second notes. The bass clef staff provides a harmonic accompaniment with eighth and sixteenth notes. The dynamic marking *mp* is present. Fingering numbers (1-5) are indicated above and below the notes.



Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff has a more active accompaniment. The dynamic marking *poco più f* is present. Fingering numbers are indicated.



Third system of musical notation. The treble clef staff features a series of chords. The bass clef staff has a more active accompaniment. The dynamic marking *f* is present.



Fourth system of musical notation. The treble clef staff features a series of chords. The bass clef staff has a more active accompaniment. The dynamic marking *ff* is present.



Fifth system of musical notation. The treble clef staff features a series of chords. The bass clef staff has a more active accompaniment. The dynamic marking *ff sempre staccato* is present. The word *brillante* is written above the treble staff.

5

*ff sempre*

29. 012

First system of musical notation, measures 1-4. The music is in G major (one sharp) and 3/4 time. It features a complex piano accompaniment with many chords and a melodic line in the right hand.

Second system of musical notation, measures 5-8. The piano part continues with dense chordal textures. A forte (*ff*) dynamic marking appears in measure 7.

Third system of musical notation, measures 9-12. The tempo and mood change, indicated by the instruction *Più mosso, M.M. ♩ = 112-116*. The music becomes more rhythmic. A *rit. molto dim.* (ritardando, molto diminuendo) marking is present in measure 10, followed by a piano (*p*) dynamic in measure 11. The system ends with a *Red.* (Ritardando) marking.

Fourth system of musical notation, measures 13-16. The piano part features a series of chords. The system concludes with a *Red.* marking and an asterisk.

Fifth system of musical notation, measures 17-20. The piano part continues with a melodic line in the right hand and chords in the left. The system ends with a *Red.* marking and an asterisk.

First system of musical notation. The right hand features a continuous sixteenth-note arpeggiated pattern. The left hand plays a series of chords and single notes, including a half note G#4 and a half note F#4.

Second system of musical notation. The right hand continues the arpeggiated pattern. The left hand has a long rest followed by a half note G#4. A *pp* (pianissimo) dynamic marking appears in the right hand.

Third system of musical notation. The right hand continues the arpeggiated pattern. The left hand plays a half note G#4 and a half note F#4.

Fourth system of musical notation. The right hand continues the arpeggiated pattern. The left hand has a long rest followed by a half note G#4 and a half note F#4.

Fifth system of musical notation. The right hand continues the arpeggiated pattern. The left hand has a long rest followed by a half note G#4 and a half note F#4. The word *perdendosi* (fading away) is written above the left hand. The right hand has a long rest followed by a half note G#4 and a half note F#4. The word *senza rall. il tempo* (without slowing down, at the tempo) is written above the right hand. The system ends with a double bar line and a repeat sign. The right hand has a long rest followed by a half note G#4 and a half note F#4. The left hand has a long rest followed by a half note G#4 and a half note F#4. The word *ppp* (pianississimo) is written above the right hand. The word *Ad.* (Adagio) is written below the right hand. The word *\* Ad.* is written below the right hand. The word *ppp* is written above the right hand. The word *ppp* is written above the right hand. The word *ppp* is written above the right hand.

# Compositions pour Piano

publiées par

## M. P. Belaïeff à Leipzig.

A. Kopylow.		Anatole Liadow.		S. Liapounow.		A. Scriabine.	
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### J. Kryjanowsky.

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<b>Blumenfeld, F.</b> , Op. 2, No. 2, Souvenir Douloureux (Mournful Memories).....	.50	<b>Liapounow, S.</b> , Op. 41, No. 4, Chant de Noël.....	.60
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<b>Borodin, A.</b> , Nocturne from "Petite Suite".....	.25	<b>Nemerowsky, A.</b> , Op. 39, No. 3, Alla Mazurka.....	.35
“ Serenade from "Petite Suite".....	.25	<b>Pachulski, H.</b> , Op. 7, No. 1, Harmonies du Soir.....	.60
<b>Bortkiewicz, S.</b> , Op. 3, No. 3, Gavotte-Caprice.....	.60	“ Op. 12, No. 5, Fantastic Fairy Tale in E.....	.25
“ Op. 7, No. 1, Melody in E minor.....	.60	“ Op. 12, No. 8, Fantastic Fairy Tale in F.....	.40
“ Op. 7, No. 2, Minuet-Fantasy.....	.75	<b>Rachmaninoff, S.</b> , Op. 3, No. 2, Prelude in C sharp minor.....	.50
<b>Cui, C.</b> , Op. 40, No. 6, Causerie (A Chat), Etude....	.60	“ Op. 3, No. 4, Polichinelle in F sharp minor.....	.65
<b>Glazounow, A.</b> , Op. 22, No. 2, Novelette.....	.60	“ Op. 10, No. 3, Barcarole.....	.75
“ Op. 49, No. 1, Prelude in D Flat....	.40	“ Op. 23, No. 5, Prelude in G minor.....	.50
“ Op. 54, No. 2, Impromptu.....	.60	<b>Rébikoff, V.</b> , Op. 8, No. 11, Echo Rustique.....	.40
<b>Glière, R.</b> , Op. 19, No. 3, Mazurka in B minor.....	.40	“ Op. 15, No. 4, Nereid.....	.40
“ Op. 26, No. 5, Mazurka in C sharp minor.....	.40	“ Op. 17, No. 2, Idyl.....	.25
“ Op. 47, No. 6, Esquisse, a Sketch.....	.25	<b>Rimsky-Korsakov, N.</b> , Op. 11, No. 2, Novelette.....	.50
“ Mazurka in G minor.....	.25	“ Op. 15, No. 2, Romance in A Flat major.....	.25
<b>Glinka, M.</b> , Mazurka in C minor.....	.25	<b>Sapellnikoff, W.</b> , Op. 7, No. 2, Une Mazurka un peu Baroque.....	.60
<b>Grodzki, B.</b> , Op. 75, No. 4, Bagatelle .....	.50	“ Op. 7, No. 3, Melodie.....	.40
<b>Ilyinsky, A.</b> , Op. 13, Berceuse from "Noure and Anitra Suite".....	.25	“ Op. 2, Petite Mazurka.....	.40
<b>Karagitschew, B.</b> , Op. 3, No. 4, Ballata.....	.25	<b>Scriabine, A.</b> , Op. 9, No. 1, Prélude.....	.25
“ Op. 3, No. 5, Exaltation.....	.25	“ Op. 9, No. 2, Nocturne.....	.40
<b>Karganoff, G.</b> , Op. 8, No. 2, Second Mazurka in B Flat minor.....	.60	“ Op. 11, No. 14, Prélude in E Flat minor.....	.40
“ Op. 10, No. 1, Souvenir .....	.25	“ Op. 17, No. 4, Prélude in B Flat minor.....	.25
		“ Op. 25, No. 5, Mazurka in C Sharp minor.....	.50
<b>Sokalsky, V.</b> , Op. 1, No. 1, Souvenir du Passé.....	.35		
<b>Stcherbatcheff, N.</b> , Op. 8, No. 10, Choeur Dansé.....	.40		
“ Op. 25, No. 3, Clair de Lune.....	.40		
<b>Wihtol, Jos.</b> , Op. 18, No. 1, Berceuse.....	.40		
“ Op. 19, No. 1, Prelude in F Sharp minor.....	.50		
“ Op. 33, No. 2, Sans Sommeil (Unrest).....	.25		
<b>Wrangell, B.</b> , Op. 1, No. 2, Chanson Naive.....	.25		
“ Op. 1, No. 3, Arabesque.....	.35		
<b>Yóuferoff, S.</b> , Op. 1, No. 3, Elégie.....	.40		





## Souvenir douloureux

Edited by Andor Pinter

Mournful Memories

Félix Blumenfeld, Op. 2, No 2

Andantino (♩ = 80)

*con tristezza, ma semplice*

Piano

The first system of musical notation for 'Souvenir douloureux' is in G major (one sharp) and 6/8 time. It features a piano (p) dynamic. The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The system concludes with a double bar line and a fermata over the final note.

The second system continues the piece, maintaining the same tempo and mood. It features similar melodic and harmonic patterns, with the right hand playing a more active line and the left hand providing a steady accompaniment. The system ends with a double bar line and a fermata.

Poco più vivo (♩ = 88)

The third system marks a change in tempo to 'Poco più vivo' (♩ = 88). It begins with a 'poco rall.' (poco rallentando) marking, followed by a piano (p) dynamic. The right hand plays a more rhythmic melody, and the left hand provides a harmonic accompaniment. The system concludes with a double bar line and a fermata.

*cres. poco a poco*

The fourth system continues the piece with a 'cres. poco a poco' (crescendo poco a poco) marking. It features a more active melodic line in the right hand and a harmonic accompaniment in the left hand. The system concludes with a double bar line and a fermata.

First system of musical notation. The right hand features a complex melodic line with many slurs and fingering numbers (1-5). The left hand has a steady bass line with some chords. The key signature has three sharps (F#, C#, G#). The system concludes with a fermata and a double bar line.

Second system of musical notation. The right hand continues the melodic development. The left hand has a steady bass line. The system concludes with a fermata and a double bar line.

Third system of musical notation. The right hand continues the melodic development. The left hand has a steady bass line. The system concludes with a fermata and a double bar line.

Fourth system of musical notation. The right hand continues the melodic development. The left hand has a steady bass line. The system concludes with a fermata and a double bar line.

Fifth system of musical notation. The right hand continues the melodic development. The left hand has a steady bass line. The system concludes with a fermata and a double bar line.

Più vivo

*cres. poco a poco*

The musical score is written for piano in A major (three sharps) and 6/8 time. It is marked "Più vivo" and includes a crescendo instruction "cres. poco a poco". The score is divided into four systems, each with a treble and bass staff. The first system begins with a piano (*p*) dynamic and includes fingerings (1-5) and a "Ped." marking with an asterisk. The second system continues the melodic and harmonic development. The third system introduces a mezzo-forte (*mf*) dynamic and includes a "cres." marking. The fourth system continues with the *mf* dynamic and includes a "Ped." marking with an asterisk. The score features various musical notations including slurs, ties, and specific fingering instructions.

Tempo I<sup>o</sup>

*accel.*  
*poco rit.*  
*pp*  
*p*  
*cres.*  
*f*  
*disperato*  
*ff*

Red. Red. Red. \*  
 Red. Red. Red. \*  
 Red. Red. Red. \*  
 Red. Red. Red. \*

First system of a musical score. The treble staff contains a complex melodic line with many accidentals and fingerings (1-5). The bass staff has a simpler accompaniment. Below the staves, there are four measures of a piano reduction, each marked with a fermata and the word "Red." followed by a star symbol.

Second system of the musical score. It begins with a *dim.* (diminuendo) marking. The treble staff has a melodic line with fingerings. The bass staff has a more active accompaniment. Below the staves, there are three measures of a piano reduction, marked with "Red.", "Red.\*", and "Red." respectively.

Third system of the musical score. It starts with a *pp* (pianissimo) marking. The treble staff has a melodic line with fingerings. The bass staff has a more active accompaniment. Below the staves, there are three measures of a piano reduction, marked with "Red.\*", "Red.", and "Red." respectively.

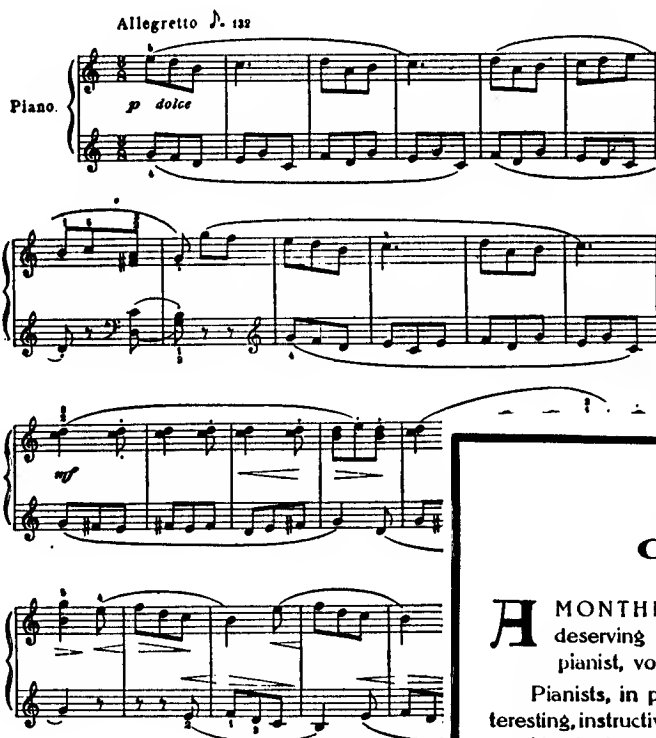
Fourth system of the musical score. It begins with a *m.d.* (moderato) marking. The treble staff has a melodic line with fingerings. The bass staff has a more active accompaniment. Below the staves, there are three measures of a piano reduction, marked with "Red.\*", "Red.", and "Red." respectively. The system ends with a *ppp* (pianississimo) marking and a fermata.

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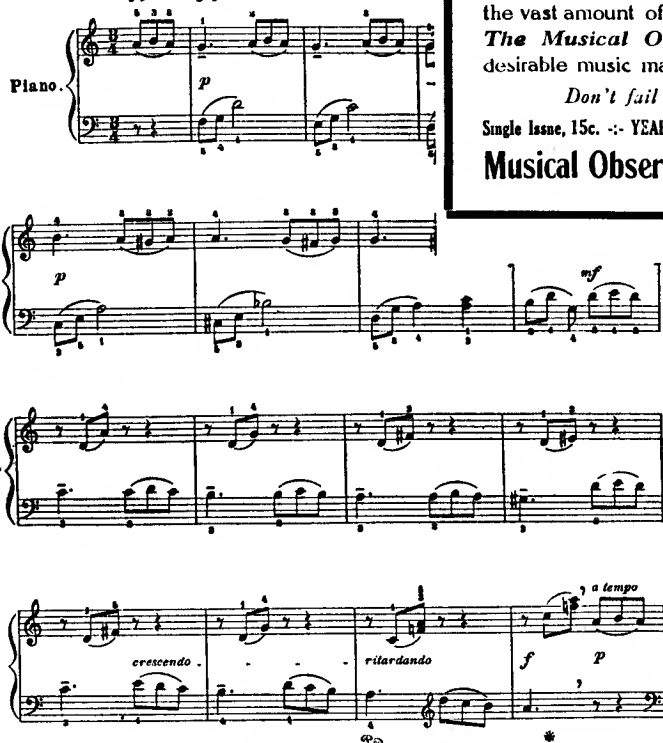
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# COMPOSITIONS

POUR PIANO

PAR

## FELIX BLUMENFELD.

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Op. 2. <b>4 Morceaux.</b> Complet . . .	4.—	2.—
Séparément:		
No. 1. Etude (LA majeur) . . .	1.—	—50
No. 2. Souvenir douloureux . . .	1.—	—50
No. 3. Quasi Mazurka . . .	1.20	—60
No. 4. Mazurka de Concert . . .	1.50	—75
Op. 3. <b>3 Etudes.</b> Complet . . .	3.—	1.50
Séparément:		
No. 1. RE $\flat$ majeur . . .	1.50	—75
No. 2. MI mineur . . .	1.—	—50
No. 3. LA majeur . . .	1.20	—60
Op. 4. <b>Valse-Etude</b> . . .	2.50	1.25
Op. 6. <b>2 Nocturnes.</b> Complet . . .	2.50	1.25
Séparément:		
No. 1. Une nuit à Magaratch. MI majeur . . .	1.50	—75
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Op. 8. <b>Variations caractéris-</b> <b>tiques</b> sur un thème original . . .	3.—	1.50
Op. 11. <b>Mazurka</b> . . .	2.—	1.—
Op. 12. <b>4 Préludes.</b> Complet . . .	2.—	1.—
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No. 2. MI majeur . . .	—80	—40
No. 3. UT $\sharp$ majeur . . .	—80	—40
No. 4. RE majeur . . .	—60	—30
Op. 13. <b>2 Impromptus.</b> Complet . . .	3.—	1.50
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No. 2. SOL $\flat$ majeur . . .	1.—	—50
Op. 14. <b>Sur Mer.</b> Etude . . .	2.—	1.—

	M. Pf.	Rb. Kop.
Op. 16. <b>Valse-Impromptu</b> . . .	2.—	1.—
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<b>Cahier I.</b> Complet . . .	3.—	1.50
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No. 2. LA mineur . . .	1.—	—50
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No. 4. MI mineur . . .	1.—	—50
No. 5. RE majeur . . .	1.—	—50
No. 6. SI mineur . . .	—80	—40
<b>Cahier II.</b> Complet . . .	3.—	1.50
Séparément:		
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No. 8. FA $\sharp$ mineur . . .	—60	—30
No. 9. MI majeur . . .	—60	—30
No. 10. UT $\sharp$ mineur . . .	—60	—30
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85 Union Square, New York.

## Quasi Mazurka.

Félix Blumenfeld, Op. 2. № 3.  
1885.Allegretto grazioso. M. M.  $\text{♩} = 72$ .

The musical score is written for piano in 3/4 time, key of D major (two sharps). It consists of five systems of music. The first system begins with a treble staff containing a whole rest and a bass staff with a melody starting on D4. Dynamics include *mf*, *p*, and *p*. Pedal markings include *Ped.* and *\* Ped. simile*. The second system continues the melody in the treble staff with a *Ped.* marking in the bass. The third system features a more active treble staff melody with a *Ped.* marking. The fourth system shows a treble staff melody with a *f cresc.* marking and *Ped.* markings. The fifth system concludes with a treble staff melody and a *Ped.* marking. The bass staff throughout provides harmonic support with chords and single notes.

This page of musical notation consists of six systems, each with a treble and bass staff. The key signature is one sharp (F#). The notation includes various musical elements such as notes, rests, and dynamic markings. The first system features a complex melodic line in the treble staff with many beamed notes and a simple bass line. The second system continues this pattern. The third system introduces the marking 'm.g.' (mezzo-giochi) in the bass staff. The fourth system shows a more active bass line. The fifth system features a dense, rapid melodic passage in the treble staff. The sixth system concludes with a 'dim.' (diminuendo) marking and a final chord. The page number '29.614' is printed at the bottom center.

29.614

The musical score consists of six systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1: Treble clef starts with a forte (*f*) dynamic. Bass clef starts with a piano (*p*) dynamic. The system includes markings for *Red.*, *\* Red.*, and *\* simile*.

System 2: Treble clef continues with a melodic line. Bass clef continues with a harmonic line. The system includes markings for *Red.*, *\* Red.*, *\* Red.*, and *\* simile*.

System 3: Treble clef continues with a melodic line. Bass clef continues with a harmonic line. The system includes markings for *p* and *piu p*.

System 4: Treble clef continues with a melodic line. Bass clef continues with a harmonic line. The system includes markings for *dim.* and *subito*.

System 5: Treble clef continues with a melodic line. Bass clef continues with a harmonic line. The system includes markings for *mf* and *f*.

System 6: Treble clef continues with a melodic line. Bass clef continues with a harmonic line. The system includes markings for *mf*.



This page contains six systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The key signature is one sharp (F#). The notation includes various musical elements such as notes, rests, and dynamic markings. The first system has a 'No.' marking under the bass staff and a 'f. cresc.' marking above the treble staff. The second system has a 'f' marking above the treble staff. The third system has a 'No.' marking under the bass staff. The fourth system has 'm.g. m.g. m.g.' markings under the bass staff. The fifth system has 'm.g. m.g. m.g.' markings under the bass staff and an '8' marking above the treble staff. The sixth system has an '8' marking above the treble staff. The music is written in a style typical of 19th-century piano literature.

The musical score consists of six systems of staves. The first system shows a treble staff with a melodic line and a bass staff with a simple accompaniment. The second system introduces a piano (*p*) dynamic in the bass staff. The third system features a mezzo-forte (*m.f.*) dynamic in the bass staff and a crescendo (*cresc.*) marking. The fourth system continues the melodic development in the treble staff. The fifth system includes a forte (*f*) dynamic in the bass staff and a piano (*p*) dynamic in the treble staff. The sixth system concludes with a quasi trillo marking, a forte (*ff*) dynamic, and a final flourish marked with a fermata and a double bar line.

Dynamics and markings include: *dim.*, *p*, *m.f.*, *cresc.*, *f*, *p*, *pp*, *quasi trillo*, *ff*, and *ff*.

Fingerings are indicated by numbers 1 through 5. A trill is marked with a trill symbol and the number 8.





# COMPOSITIONS

## POUR PIANO

PAR

# FELIX BLUMENFELD.

		M. Pf.	Rb. Kop.
Op. 2.	<b>4 Morceaux.</b> Complet . . .	4.	2.—
	Séparément:		
	No. 1. Etude (LA majeur) . . .	1.—	—50
	No. 2. Souvenir douloureux . . .	1.—	—50
	No. 3. Quasi Mazurka . . .	1.20	—60
	No. 4. Mazurka de Concert . . .	1.50	—75
Op. 3.	<b>3 Etudes.</b> Complet . . .	3.—	1.50
	Séparément:		
	No. 1. RE $\flat$ majeur . . .	1.50	—75
	No. 2. MI mineur . . .	1.—	—50
	No. 3. LA majeur . . .	1.20	—60
Op. 4.	<b>Valse-Etude</b> . . .	2.50	1.25
Op. 6.	<b>2 Nocturnes.</b> Complet . . .	2.50	1.25
	Séparément:		
	No. 1. Une nuit à Magaratch. MI majeur . . .	1.50	—75
	No. 2. MI $\flat$ mineur . . .	1.20	—60
Op. 8.	<b>Variations caractéris-</b> <b>tiques</b> sur un thème original . . .	3.—	1.50
Op. 11.	<b>Mazurka</b> . . .	2.—	1.—
Op. 12.	<b>4 Préludes.</b> Complet . . .	2.—	1.—
	Séparément:		
	No. 1. SOL majeur . . .	—80	—40
	No. 2. MI majeur . . .	—80	—40
	No. 3. UT $\sharp$ majeur . . .	—80	—40
	No. 4. RE majeur . . .	—60	—30
Op. 13.	<b>2 Impromptus.</b> Complet . . .	3.—	1.50
	Séparément:		
	No. 1. LA $\flat$ majeur . . .	2.—	1.—
	No. 2. SOL $\flat$ majeur . . .	1.—	—50
Op. 14.	<b>Sur Mer.</b> Etude . . .	2.—	1.—

		M. Pf.	Rb. Kop.
Op. 16.	<b>Valse-Impromptu</b> . . .	2.—	1.—
Op. 17.	<b>Préludes.</b>		
	<b>Cahier I.</b> Complet . . .	3.—	1.50
	Séparément:		
	No. 1. UT majeur . . .	—50	—25
	No. 2. LA mineur . . .	1.—	—50
	No. 3. SOL majeur . . .	—60	—30
	No. 4. MI mineur . . .	1.—	—50
	No. 5. RE majeur . . .	1.—	—50
	No. 6. SI mineur . . .	—80	—40
	<b>Cahier II.</b> Complet . . .	3.—	1.50
	Séparément:		
	No. 7. LA majeur . . .	1.—	—50
	No. 8. FA $\sharp$ mineur . . .	—60	—30
	No. 9. MI majeur . . .	—60	—30
	No. 10. UT $\sharp$ mineur . . .	—60	—30
	No. 11. SI majeur . . .	1.—	—50
	No. 12. SOL $\sharp$ mineur . . .	1.20	—60

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## Mazurka de Concert.

Félix Blumenfeld, Op. 2. № 4.

1885.

Tempo di mazurka. M. M. ♩ = 160

The musical score is written for piano and consists of five systems of music. The first system includes a tempo marking of 160 bpm and a dynamic marking of *p*. The second system includes a fermata and a dynamic marking of *p*. The third system includes a fermata and a dynamic marking of *p*. The fourth system includes a fermata and a dynamic marking of *p*. The fifth system includes a fermata and a dynamic marking of *p*. The score is written for piano and includes various musical notations such as notes, rests, and ornaments.

This page contains five systems of musical notation for a piano piece. The key signature is three sharps (F#, C#, G#). The notation includes treble and bass staves with various musical elements:

- System 1:** Treble staff has a melodic line with slurs and ties. Bass staff has a simple accompaniment. A dynamic marking *m.g.* (mezzo-giochi) is present in the bass staff.
- System 2:** Similar to the first system, with a more active bass line. A dynamic marking *m.g.* is present in the bass staff.
- System 3:** The treble staff features a more complex melodic line with slurs. The bass staff has a steady accompaniment. A dynamic marking *ff* (fortissimo) is present in the bass staff, and a *m.g.* marking is at the end.
- System 4:** The treble staff has a melodic line with slurs and ties. The bass staff has a steady accompaniment. Dynamic markings *m.g.*, *ff*, and *m.g.* are present in the bass staff.
- System 5:** The treble staff has a melodic line with slurs and ties. The bass staff has a steady accompaniment. Dynamic markings *ff*, *f*, *m.g.*, *meno*, and *f* are present in the bass staff.

First system of a musical score in G major, 2/4 time. The treble staff begins with a melody marked *mf*. The bass staff provides a harmonic accompaniment with chords and single notes.

Second system of the musical score. It features a melodic line in the treble staff marked *ff* and *diminuendo*, and a bass line marked *pp*. A tempo marking *Tempo giusto, M. M. ♩ = 168.* is present. The system concludes with a double bar line.

Third system of the musical score, continuing the piece in G major. The treble staff contains a melodic line with some rests, while the bass staff has a steady accompaniment of eighth notes.

Fourth system of the musical score. The treble staff has a melodic line starting with a *p* (piano) dynamic and marked *un poco espressivo*. The bass staff continues the accompaniment. The system ends with a *cresc.* (crescendo) marking.

Fifth system of the musical score. The treble staff features a rapid, trill-like passage marked *f* (forte) and *strepitoso*. The bass staff has a simple accompaniment. The system concludes with a double bar line and the markings *m. g.*, *m. d.*, and *m. g.* below the staff.



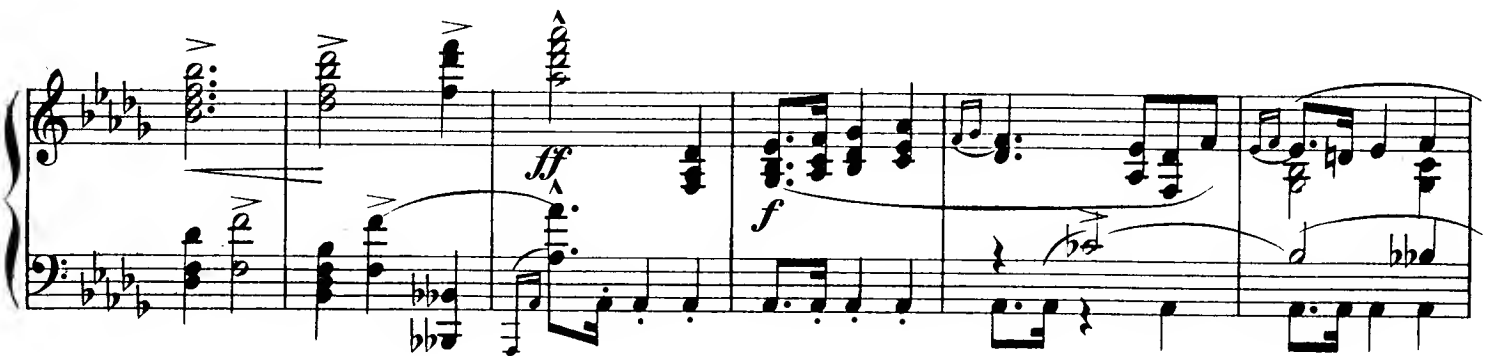
First system of musical notation, featuring a piano (*p*) dynamic marking and the lyrics *ben marcato il canto*. The system includes a treble and bass staff with various musical notations, including a triplet in the bass staff.



Second system of musical notation, featuring a forte (*f*) dynamic marking and the lyrics *cre*. The system includes a treble and bass staff with various musical notations.



Third system of musical notation, featuring a piano (*p*) dynamic marking and the lyrics *scen do più*. The system includes a treble and bass staff with various musical notations.



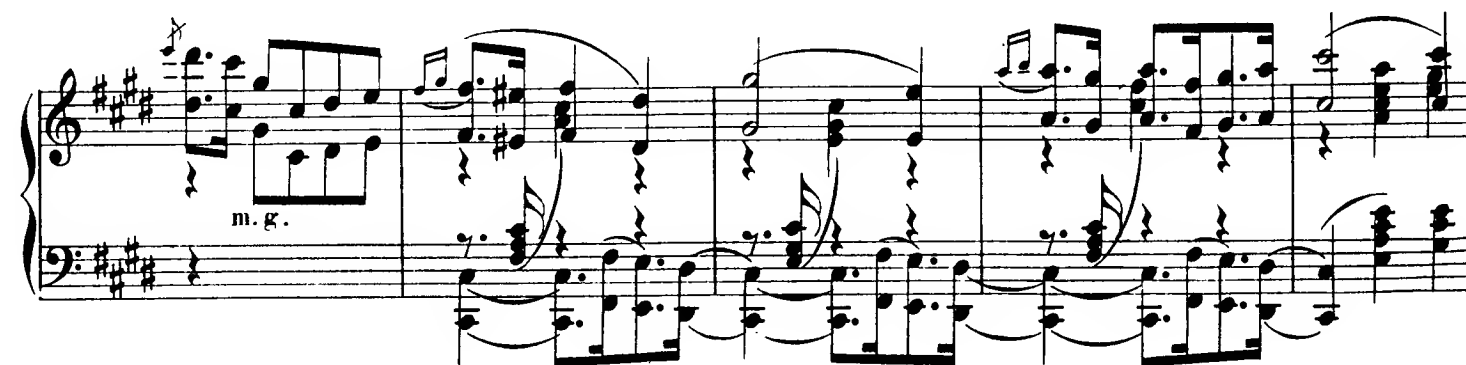
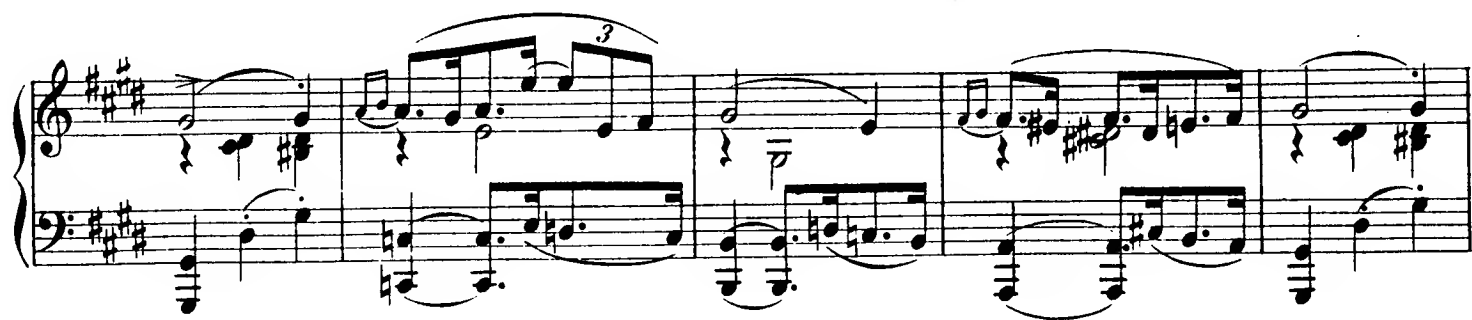
Fourth system of musical notation, featuring a fortissimo (*ff*) dynamic marking and a forte (*f*) dynamic marking. The system includes a treble and bass staff with various musical notations.



Fifth system of musical notation, featuring a forte (*f*) dynamic marking. The system includes a treble and bass staff with various musical notations, including a triplet in the bass staff.

sempre *ff* *e* con fuoco

*ff* *poco rallentando subito pp* *Tempo I.* sotto voce



This page contains five systems of musical notation for a piano piece. The key signature is three sharps (F#, C#, G#). The notation includes treble and bass staves with various musical symbols such as notes, rests, and slurs. Dynamic markings include *ff* (fortissimo), *m.g.* (mezzo-forte), *mp* (mezzo-piano), *dimin.* (diminuendo), and *pp* (pianissimo). The first system shows a complex texture with many notes. The second system features a *ff* marking and a *m.g.* marking. The third system also has a *ff* marking and a *m.g.* marking. The fourth system includes a *mp* marking, a *dimin.* marking, and a *pp* marking. The fifth system continues the melodic and harmonic development.



*sempre pp ma espressivo il canto*

*stringendo*  
*cresc.*  
*mf*  
*sempre*

*cre.*  
*scendo*  
*ff*

*fuocoso*  
*And.* \* *And.* \* *And.* \* *simile*

*ff*  
*And.* \* *And.* \* *And.* \* *And.* \*

